

WEBER

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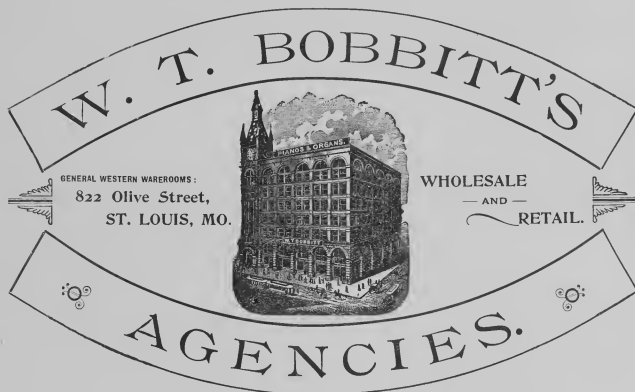
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PIANOS

A Great Treat.

The Superb Abbey-Grau Opera Co. Coming to St. Louis.

The World's Greatest Singers to give a Week of Grand Opera at Music Hall.

Not in years has any announcement been hailed with more unfeigned delight than that of John W. Norton, who telegraphed the first news of the engagement of the renowned Abbey and Grau Opera Co. for a week of Grand Opera in St. Louis.

Such an array of talent has never before been brought together, and lovers of opera will have a treat long to be remembered.

The members of the company are known from one end of the world to the other, and their presentation of the grand opera is a revelation to all. The expenses of the company reach the enormous figure of \$35,000 a week.

The following are the principal artists:

Mme. Eames, Mme. Melba, Mile. Calve, Mme. Nordica, Mme. Scialchi, Mme. Arnoldson, the De Reszkes, La Salle, Carbone, Rinaldini, Mastobono, De Vascetti, Ancona and Vigas. Scores of lesser lights make up this enormous and expensive troupe.

The repertoire includes *La Traviata*, *Carlin*, *Nozze di Figaro*, *"Romeo et Juliette,"* *Pagliaccio*, *"Lucia di Lammermoor,"* *"Lohengrin,"* *"Sémiramide,"* *"Mignon,"* *"The Hugenots,"* *"Cavalleria Rusticana,"* which is usually sung with *"Pagliaccio."*

The large part of the famous Metropolitan Opera House orchestra, led by Louis G. B. de la Roche, accompanies the principals on the present tour; and a complete performance, with a wealth of vocal, his orchestral and instrumental ability, is promised on a scale of artistic completeness never before attempted.

The season will begin at Music Hall, on Monday, April 9. The management announce that the sale of season tickets will commence with *Baldur & Wotan*, on Wednesday morning, March 21, and continue throughout the week.

On Monday morning following, April 2, the sale of single seats will be opened at the same place named above.

Mr. Galenne is enthusiastic over the successful outcome of Mr. Norton's visit to Chicago.

"The thing to do now," said Louis Galenne, "is to make this splendid engagement of benefit not only to the people of St. Louis, but to those of all neighboring towns easily accessible by rail. The music-loving people of Belleville, Alton, of Kirkwood, of Ferguson, of Old Orchard, of all the towns near St. Louis on either side and to the north and south should be given ample facility for attending these performances. The Chicago & Alton, the Louisville & Evansville, the C. B. & Q., the Wabash, the Missouri Pacific, the Iron Mountain, all the roads centering in St. Louis, should arrange special operatic schedules for this engagement. They should run special midnight trains to these neighboring points every evening of the Abbey & Grau week, and special matinee trains as well. The people of the territory immediately surrounding St. Louis should be given every facility for attending these performances. The seven or eight performances of a grand opera organization, the equal of which has never before been heard in this city, should be given at Music Hall. Mme. Eames, Mme. Melba, Mile. Calve, Mme. Nordica, Mme. Scialchi, Mme. Arnoldson, the De Reszkes, La Salle, Carbone, Rinaldini, Mastobono, De Vascetti, Ancona and Vigas and others embraced in one grand company, the week of that company's engagement in St. Louis, should be made a record-breaking week. The railroads have always been prompt to afford every facility of this nature to their patrons of the towns adjacent to St. Louis, and I am sure they will do so in this case, also, this time. In addition to this, the Suburban Electric line should run special trains for its patrons, the people of Cahoon and Belleville, Alton, of Kirkwood, the Abbey & Grau engagement will offer its attractions, not only to the thousands of music-lovers of St. Louis, but also to the many other thousands of the outlying towns."

The following biographical sketches will be of timely interest to our readers.

Emma Calve.

Mlle. Calve is French by birth, her mother being a Parisian and her father a Spaniard. She has five sisters, "all beautiful." She had no idea of following music as a career until the death of her father, which occurred when she was sixteen or seventeen. Her girlhood years had been spent in a convent, and her passion for music had been dormant until her life was most conventional and commonplace until she went upon the stage. Calve's debut was at La Monnaie, in Brussels, in 1862.

Mlle. Calve's *Carmen* and her *Santa Zuzza*, in "Cavalleria Rusticana," have ranked among the musical sensations of the New York and Boston operatic seasons. Her repertoire is an extensive one, however, and she is accredited with magnificent successes in such operas as "Mignon" and others, where the violent outbursts of tempestuous passion are required. It is not surprising that Calve nights are among the most popular of the season.

Nellie Melba.

Nellie Melba is a native Australian. She was born in Melbourne, from which city she derives her stage name. Melba made her debut at the Theatre de la Monnaie, in Brussels. Her earliest appearance gave promise of the proud position she has since attained on the operatic stage. She is an exceedingly attractive-looking woman and she is the possessor of a voice of singular purity and freshness, as heard in her palmist days, it is claimed by many, was not more magnificently endowed by nature. Add to this the results of the most careful and thorough training which enables her to accomplish with facility the most difficult music. Her technique has been made the subject of elaborate comment and analysis. *Lucia, Gilda, Elsa, Ophelia, Marguerite and Lakme* are but the names of a few of the characters in which she has appeared.

Emma Eames.

Mme. Eames is an American woman, and the wife of Mr. Julian Story, an American painter of repute; as accounted the most beautiful among Mr. Abbey's artists. She is the daughter of a gentleman, and is superbly molded, with a small and classic head proudly poised, a low forehead, where the outline of the dark and wavy hair is finely defined, so that Grecian sculptors loved to chisel, and clear, blue eyes, fascinating with the mystery that lurks in the subtle charm of the "Mona Lisa" of Leonardo. Rarely is a woman so well adapted to achieve success in her chosen profession while the beauty and freshness of youth still add their charms to the inspiration of the artist. Her singing is of a high order, and she is socially as she is professionally. Although young in her art—and supreme art only comes with years—she is *Madame*, so sweetly dressed, so gracefully and so stately and womanly an *Elsa* have been seen since the triumphs of the great Christine Nilsson.

Lilian Nordica.

Mme. Lilian Nordica was born in Maine. At an early age she removed with her parents to Boston, where she began her musical education at the Boston Conservatory of Music. After having spent some time studying under teachers in Boston she resolved to make a tour of Europe, and in company with her sister went abroad. In 1878 she went to Europe with Gilmore's Band to sing in concerts, but on arriving in London, where she was to meet the company, she was to be sung in the open air, she cancelled her engagement and determined to enter into the operatic world. Accordingly she went to Italy, and placed herself in the hands of San Giovanni, then a famous singer in Milan. After a successful operatic experience in Italy she determined upon a visit to Paris, and in the gay capital of France made her appearance at the Grand Opera House as *Marguerite* in "Faust." This was June 21, 1880. A few days later she sang the part of *Ophelia* in "Hamlet," and "Hamlet," with the great Maurel in the title role. Her success in this country is too well known to need any further comment.

Sigrid Arnoldson.

Mme. Sigrid Arnoldson was born in Sweden. It is only seven years ago, in 1887, since Sigrid Arnoldson, a pupil of Pavia-Rossi, appeared before the London public in Rosini's "Barbier de Séville." It is precisely the same character in which she appeared Thursday evening, March 15th, at the Metropolitan. It is so true that on that occasion she electrified the London opera goers.

Mme. Arnoldson, apart from being a good operatic singer, is distinguished as a dramatic actress. She is, moreover, a close observer, something of an amateur painter, and a student. It is said she produced the prize for the best costume of an American opera. The subject, as well as the composer, must be native here and to the manner born.

Jean De Reszke.

Of Jean De Reszke there remains little to be said that is not already in the information of anybody interested in music even in the way of the casual listener at the opera or the student and professional musician. Any person interested enough to know his name must know in addition his art and high reputation.

The celebrated Polish tenor excels in romantic parts, and probably has no equal in such roles as *Faust* and *Romeo*. At the same time he is a versatile singer, and his rendering of Wagnerian role is deserving of the highest praise.

Fernando De Lucia.

Signor De Lucia is a native of Naples, where he was born in 1853. He entered the conservatory of "San Pietro a Maiella," where he devoted himself entirely to instrumental music, which had for him, as was the case with Mme. Melba, an special attraction. After two years of military service he entered the conservatory a second time. Then it was his abilities as a vocalist were discovered.

Signor De Lucia began his operatic career at the San Carlo, in Naples, at the age of twenty, in the role of *Alfonso*. He is well known among Italians as a "tenore lirico." In acting he is impassioned and possessed of the true dramatic instinct. He is equally qualified as a singer and actor, and has been a singer and actor on the Italian stage. He has proven to American audiences that his dramatic intensity and impassioned singing are magnetic.

Edouard De Reszke.

The celebrated basso, Edouard De Reszke is as popular in various European cities in which he has appeared as he is in Europe. He is as great an artist, whether as singer or actor, as his brother in the line of his roles, and no greater praise could be awarded.

His rendering of *Mephistopheles* in "Faust" is admirable and according to Gounod's own conception. The role of *Alfonso* is also possessing such a magnificent voice and splendid stage appearance.

Jean Lassalle.

For nearly a quarter of a century Jean Lassalle has been a familiar name to the lovers of Grand Opera house in Paris. His style is essentially French. In early years he was an art student, and his youthful tendencies are reflected in a hundred different ways in the art of his matured life. He is a singer of the highest rank, he is also an actor of the finest ability. His endeavor to catch the spirit of the composer and delineate it is shown in all his work. Lassalle's repertoire is varied and extensive, and during his stay here he will be seen in several of the greatest characters with which his fame is identified.

By most critics it is considered that in the part of *Neluso* he reaches the plenitude of his powers both as a singer and an actor. He is a singer of the highest rank, he is also an actor of the finest ability. He is a singer of the highest rank, he is also an actor of the finest ability. He is a singer of the highest rank, he is also an actor of the finest ability.

Mario Ancona.

Mario Ancona is one of the most promising artists of the day. Ancona's first appearance was on the opening night as *Valentine* in "Faust," with Eames as *Marguerite*, and the two De Reszkes as *Faust* and *Mephistopheles*. He is a native of Ancona was born in 1869, twenty-nine years ago, and made his debut in 1890 at Trieste in "Rio de Lahore." That is only four years ago since then he has appeared in the principal opera houses of Italy and at Covent Garden, London. He has a repertoire of twenty operas. Ancona is a native of Ancona, and has many friends. He was the first to sing the role of *Alfonso* in "Cavalleria Rusticana." Mascagni himself selecting him for the part of *Alfonso* in "Alceste," as well as his *Roberto* in "L'Amico Fritz." He has helped to give him that reputation with the London and New York audiences he so well merits.

Pol Plancon.

He has a grand stage presence and a magnificent voice. He is a native of St. Priz in the Lyons region. In Lyons, for nearly ten years he has been at the Grand Opera House in Paris, and in that time he has played a number of the most important roles in the operas of Gounod, Saint-Saëns and Massenet. *Mephistopheles* in "Faust" is one of his favorite parts. His voice is a basso cantante. Mr. Plancon is a pupil of the famous teacher, Shriglia, of Paris.

April, 1894.

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APRIL, 1894.

KUNKEL CONCERT.

Charles Kunkel's second concert was given on the 6th ult. at the Delmar Avenue Baptist Church, Delmar and Pendleton Avenues. It was a pronounced success and thoroughly enjoyed by a large audience.

The following splendid programme will be rendered at the last concert, which will be given at the same place, Tuesday Evening, April the 3rd.
I. Beethoven, Ludwig van—Sonata Pathétique, op. 13, a. Grave, Allegro di molto e con brio; b. Adagio cantabile, c. Allegro.
II. Miguel-Klesner—Flute Solo—Andante et Rondo Caprice.

III. Epstein, M. I.—a. Polonaise in C sharp minor, Moreau de Concert; Contrab. Louis—b. At Eve, Nocturne in D flat major; Kroeger, E. R.—Op. 17, c. Elfenreigen (Dance of the Elves), Etude de Concert in B minor; Lisst—Verd's Grand Paraphrase de Concert, introducing the Sextet "Oh, noble Carlo," Finale of third act of Ernani; Gottschalk, L. M.—Op. 11, a. Mancelleur, Serenade; Kunkel, Jacob—f. Grand Paraphrase de Concert; Johann Strauss' Waltz "On the Beautiful Blue Danube."

IV. Buechner, Ferdinand—Flute Solo—a. Nocturne; Kieselhorst, J. A.—b. Serenade, Sur deux themes Francais.

V. Prudent, Raulle, Op. 35—a. Les Lois, Chasse; Rive-King, Julia—b. Home, Sweet Home, Concert Paraphrase; Thalberg, S.—Op. 42, c. Don Juan, Grand Fantasia, treating the Serenade and Menuet.

CHORAL-SYMPHONY SOCIETY.

The Choral-Symphony Society gave its fifth concert on the 6th ult. An appreciative audience was in attendance and enjoyed the splendid work of the soloists and chorus. Mrs. Blauvelt has been heard with favor before, and Mrs. Bollman's singing is always finished and captivating. Mr. Porteous was well received.

The next concert of the Choral-Symphony Society will be given on the evening of Thursday, April 5, and its feature will be a reading of Shakespeare's "Midsummer Night's Dream," with orchestral accompaniment, and the fairies' chorus rendered by the ladies' chorus of the society.

The new way of reading the play has been done very many times in the larger cities of the country by Mr. Geo. Riddle, the young elocutionist who made his first great success in the Greek play at Harvard some years ago. The Choral-Symphony Society has decided to give this novel entertainment to St. Louis.

The services of Mr. George Riddle have been secured, and the Choral-Symphony and orchestra will furnish the incidental music and choruses.

E. R. KROEGER'S RECITAL.

E. R. Kroeger gave his fourth monthly recital at the chapel of the Church of the Messiah, on the 12th ult. The recital was well attended and a choice programme offered. The next recital will be given Monday Evening, April 9th, and will present a programme of special interest.

SUNDAY ORCHESTRAL CONCERTS.

Beginning with the first Sunday in April, Mr. I. L. Schoen and fifty prominent musicians will give a series of Popular Orchestral Matinee Concerts at Grand Music Hall, Exposition Building. Among the guarantors are Mayor Walbridge, E. C. Simmons, Adolphus Busch, Dr. Sale, Charles Nigce, Rice-Six, and many others.

L. Godowsky, the Polish pianist and pupil of Rubinstein, will be heard at the first concert.

The enterprise is one that appeals to all lovers of music and should receive hearty support. The organization is co-operative in its scheme of work, the musicians participating in the programme not being paid, their remuneration depending upon the receipts. Popular prices will prevail: general admission 25 cents, boxes and part of parquette 50 cents, children 10 cents.

MUSIC IN GERMANY.

Moritz Moszkowski says the outlook for music in Germany is sad, because of the over-production in every branch of musical composition. Berlin concert audiences he divides into three classes: People who attend to carry notes that they may see in the pianist's fingers, who obtain no real pleasure from the music; people who attend because they are in society and must be seen there; the third class, those who are really interested in the music, but few friends of music. All seem imbued with the spirit of ennui and of expectancy. As for the present German opera writers, Moszkowski divides them into two classes: The one is made up of symphonists, who attach as many "leit" motives as possible to the several roles, and then occupy themselves with the finishing and otherwise contemptuously handling them in a more or less doubtful manner. This class of composer is generally his own librettist. Some fanatics among them live and die firm and unshaken in the belief in two composers—the other one is Wagner. The second class is made up of composers of a paltry number of short songs, drinking songs and such stock in trade.

The arts are about at center, but not in circumference; and when one art strives after outside effects peculiar to another, it is not in its highest sphere; and we must not forget where the true sphere of music lies, and what is her special mission; and that is, to express what never could be formulated into words or caught upon the canvas and to lift the soul into that mystic realm where the more definite and formal arts cannot enter. This is the true office of music, whether in the refined performance of the concert hall, or the simple lay of the street minstrel; whether in the brilliant rendition of a Chopin concerto, or the soothing hum of a mother's lullaby—"Away, thou music," says one, pricked by its yearning; "thou tell'st me of what I have never seen or known." "Music," says J. G. Holland, "is a strange bird singing the songs of another world." "When under its spell," says one (T. T. Munger), "we transcend our ordinary thought and feeling, and are carried into another world. When the spell ends and we come back to this present world, we do not cease to believe in that into which we have been lifted. We have been hinged into another world, soaring in its adorations, we felt how real that world is, and how surely it must at last be eternally realized."

Louis Hammerstein, organist and musical director of the Lafayette Park Presbyterian Church, gave a magnificent Eastern song service, in which he was assisted by a quartette and choral union of thirty-eight trained voices. The quartette was composed of Mrs. Louis Hammerstein, soprano; Mrs. W. A. Bonack, alto; Mr. B. Dierkes, tenor; and Mr. A. D. Weld, baritone.

CITY NOTES.

Miss Agnes Gray, the popular violinist, will give several recitals at St. Charles, Webster and Kirkwood, on March 30th, April 30th and May 20th, respectively. She will be assisted by Miss McDearnon, Miss Ashcroft, elocutionist, Miss McClellan, pianist, and H. Hoffman, baritone.

Miss Cora Fish, assisted by some of her pupils and Miss Ethel Hudson, contralto, gave a piano recital at the residence of Mrs. A. G. Fish, 2715 Lucas Avenue, on the 10th ult. A very interesting entertainment was rendered, which reflected much credit upon Miss Fish.

E. R. Kroeger has removed from 3536 Chestnut Street to Webster, Mo. He has located handsome music rooms in this city at the N. E. Cor. of Grand Avenue and Olive Street. Mr. Kroeger's change of residence was necessitated by throat trouble; the pure country air will no doubt afford him relief.

Miss Mae A. Sherry is taking commendable interest in the educating of young amateurs. She is musical director of the Webster Musical Amateur Society, and has been a pupil of some of our leading teachers. She has a large class of pupils, and enlarging its repository.

Among the many teachers of zither in the West, none has accomplished as much good as August Meyer, of 1508 South 12th Street; not alone in teaching, but also in perfecting the instrument itself, and enlarging its repository.

P. Robert Klute gave a musicale at his music rooms on the 15th ult.; his programme was well varied and entertaining. The piano solo, "I nearer, My God, to Thee," by E. R. Kroeger, was admirably played by Mr. Klute.

Richard B. Platt, assisted by Mrs. R. Atkinson, gave a very creditable piano recital at Miss Strong's music studio on the 8th ult. Although but young in years, Mr. Platt's playing, which was from memory, was very artistic and received with enthusiasm by the audience; he is a pupil of Miss Strong. Mrs. Atkinson's pleasing voice won her a hearty reception.

The Homeopathic Medical College of Missouri held its thirty-fifth annual commencement exercises at the Pickwick Theatre on the 22nd ult. A choice musical programme was presented, to which Mr. Charles Kunkel contributed several piano solos; they aroused the greatest enthusiasm, encores being demanded for each. Miss Agnes Gray played several violin solos in a way that made her a prime favorite and won her encores.

Geo. Ezinger, organist of Salem German Methodist Church, presented a special Easter service, part of which was the "Christening Prayer," a cantata by Spohr. It was rendered by twelve highly trained voices, assisted by Philip Ezinger, bass soloist, in a manner most creditable to the director, Mr. Geo. Ezinger.

Engenia Williamson, B.E., and some of her advanced pupils in elocution and Delarte physical culture, will give the quintessence of, at Pickwick Theatre, Tuesday Evening, April 17th, at 8 p.m. sharp. The programme will be entirely new, presenting readings, recitations, Delarte attitudes, vocal and instrumental music. Miss Williamson will deliver "The Set of Turquoise," by Thomas B. Aldrich. Tickets may be procured at the theatre.

The Western Musical Amateur Society, of which Miss I. Wirthin is president and Miss Mae A. Sherry musical director, gave at first musicals on the 15th and 16th ultimo, at 724 N. Garrison Ave. Among the interesting numbers were Misses' piano duet, Streletzki, admirably played by Misses Wirthin and Hersey; "Menuet" Paderewski, by Ida Werner, a young miss of eight; a selected piano duet by Misses Sherry and Mitchell; violin solos by Miss Ellette Kupperle and Master Guslie Rott; and the popular song, "Merrily I Roam," by Miss Onita Bauer.

MUSICAL EVENT AT WASHINGTON.

The Supreme Court, Senators and Foreign Diplomats Listen to a Mendelssohn by Mr. Emil Liebling.

When the West can go down into the East in the line of art and create a veritable sensation it is worth more than a passing comment. Mr. Emil Liebling, the distinguished pianist, played the Kimball Concert Grand Piano in Brooklyn and Wash. before large and enthusiastic audiences. In Washington the judges of the Supreme Court, members of the foreign legations and nearly all of the Senators, accompanied by wives, attended the concert, and Mr. Liebling and the Kimball piano were covered with glory. These concerts served as the formal introduction of the Kimball to the East, and as the product of Chicago the occasion is worthy of special attention.

"It is not his genius," Mr. Zeller once said of Mendelssohn, "which surprised me and prompted my admiration, for that was from God, and many others have the same," (thus spoke his attached teacher). "No! It is his innocent gift, his free like industry, his serene or unobtrusive, his inflexibility toward himself, and his actual adoration of art. He will gain a name in everything he undertakes."

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CATALOGUE

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The next Universal Exposition opens in Antwerp on May 20th of this year. The next after that, so far as at present known, will be the Paris Exhibition of 1900. The Municipal Council of St. Petersburg makes a proposal for an International Exhibition to be held in that city in 1903, to celebrate the two hundredth anniversary of the founding of the capital by Peter the Great.

Joseph Jefferson said at the Player's in New York. "Gentlemen, I have just seen the greatest piece of acting by a woman that I have observed in this country during my career." The woman he referred to is Emma Calvé.

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3

Galop de Concert.

J. W. Boone.

Vivo. $\text{♩} = 76$.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Vivo' with a quarter note equal to 76 beats. The score is divided into five systems. The first system shows the piano part with a forte 'f' dynamic and a triplet of eighth notes. The bass part has a steady eighth-note accompaniment. The second system continues the piano part with more triplets and a 'Ped.' marking. The third system features a 'cres.' (crescendo) marking in the piano part. The fourth system shows a 'f' (forte) dynamic in the piano part. The fifth system concludes the piece with a final 'f' dynamic. Various musical notations such as triplets, slurs, and pedal points are used throughout the score.

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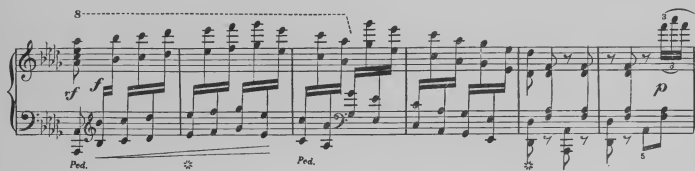
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a steady eighth-note accompaniment. A dynamic marking *p* is at the start. A pedaling instruction "Ped." with an asterisk is at the end.

Second system of musical notation. Treble staff features chords with accents (^) and some melodic fragments. Bass staff continues the eighth-note accompaniment. Pedaling instructions "Ped." with asterisks are placed under the first, third, and fifth measures.

Third system of musical notation. Treble staff has a more active melodic line with eighth notes and some triplets. Bass staff continues the accompaniment. A crescendo marking "cresc." is at the start. A dynamic marking *f* appears. Pedaling instructions "Ped." with asterisks are at the end of the first and third measures.

Fourth system of musical notation. Treble staff has chords with accents (^). Bass staff continues the accompaniment. Pedaling instructions "Ped." with asterisks are at the end of the first and fifth measures.

Fifth system of musical notation. Treble staff has chords with accents (^). Bass staff continues the accompaniment. Pedaling instructions "Ped." with asterisks are at the end of the first and third measures.







First system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedal point marked with a star.

Second system of music. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal point marked with a star.

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedal point marked with a star. A dashed line with the number 5 is above the system.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a harmonic accompaniment. Dynamics: *f*. Pedal point marked with a star. A dashed line with the number 8 is above the system.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a harmonic accompaniment. Dynamics: *f*. Pedal point marked with a star. A dashed line with the number 8 is above the system.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The systems are as follows:

- System 1:** Features a series of chords and arpeggios in the right hand, with a steady bass line in the left hand. A pedaling instruction 'Ped.' with a star symbol is located below the staff.
- System 2:** Continues the chordal texture. Pedaling instructions 'Ped.' with star symbols are placed below the staff at two points.
- System 3:** Introduces a more active right hand with eighth-note patterns. Dynamic markings 'f' (forte) and 'p' (piano) are used. Multiple 'Ped.' instructions with star symbols are present.
- System 4:** Features a complex right hand with triplets and sixteenth-note runs. A 'Ped.' instruction with a star symbol is included.
- System 5:** Continues the intricate right-hand patterns. Pedaling instructions 'Ped.' with star symbols are placed below the staff.
- System 6:** The final system on the page, showing a continuation of the complex right-hand figures. Pedaling instructions 'Ped.' with star symbols are included.

The notation includes various musical symbols such as accidentals, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and a star symbol.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. A dashed line with a "3" indicates a triplet.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. A dashed line with a "3" indicates a triplet.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. The instruction "sempre cres." is present.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and arpeggios. The instruction "strepitoso." is present. Pedal points are marked with "Ped." and a star symbol.

VALSE LENTE.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Poco moto. $\text{♩} = 132$.
espressivo.

Eduard Schutt. Op. 17. N^o 2.

m^o

Pedal.

poco rit. *a tempo.*

accel. *cres.*

poco rit. *poco a poco in tempo.*

poco rit.

Fin.

1192 - 2

molto rit. *a tempo.*

mp *l.h.* *accel.*

Pedal.

Tempo I.

dim. *rit.* *pp*

Pedal.

accel. *cres.* *poco rit.*

Pedal.

a tempo. *cres.*

Pedal.

poco rit. *a tempo.* *mp* *l.h.* *pp*

Pedal.

rit. *lento.* *espressivo.*

1192-2

Pedal.

POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.

Secondo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a tempo marking of $\text{♩} = 100$ and a dynamic of *f*. The piano part has a melodic line with various ornaments and fingerings, while the bass part provides a rhythmic accompaniment. Dynamics include *f*, *mf*, and *Cresc.* Pedal marks are indicated throughout. The score ends with a final flourish in the piano part.

POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.
Primo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

The musical score is arranged in five systems, each with a piano (left) and right-hand part. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Con Bravura' with a quarter note equal to 100 beats per minute. The score includes various musical notations: dynamics such as *f* (forte) and *cres.* (crescendo); articulation including slurs, accents, and breath marks (marked with an asterisk *); and performance instructions like 'Ped.' (pedal) and 'Ped.' with an asterisk. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with the number '1002 - 10' at the bottom center.

Secondo.

This musical score is for a piano piece titled "Secondo". It is written for two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score consists of six systems of music.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with "Ped." and asterisks. The score includes several dynamic markings: *cres.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

The first system features a complex texture with many beamed sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand. The second system introduces a *cres.* marking and a *mf* dynamic. The third system continues the melodic development in the right hand. The fourth system features a *mf* dynamic and a *p* dynamic. The fifth system includes a *cres.* marking and a *p* dynamic. The sixth system concludes the piece with a final cadence.

The score is marked with "Ped." and asterisks at various points, indicating where the sustain pedal should be used. The overall style is characteristic of late 19th or early 20th-century piano music.

Primo.

5

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The page contains six systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Ped.*, *cres.*, and *f*. Fingering numbers (1-5) are written above many notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The score is marked with 'Ped.' (pedal) and 'cres.' (crescendo) at several points. The page number '5' is in the top right corner, and '1002 - 10' is at the bottom center.

The musical score consists of six systems of music, each with a Treble and Bass staff. The Trio part is in the Treble staff, and the Secondo part is in the Bass staff. The key signature is one flat (B-flat). The time signature is 4/2.

- System 1:** Measures 1-4. Trio: *p* (piano), 4/2. Secondo: *f* (forte), 4/2. Pedal points are marked with 'Ped.' and asterisks.
- System 2:** Measures 5-8. Trio: *p*, 4/2. Secondo: *f*, 4/2. Pedal points are marked with 'Ped.' and asterisks.
- System 3:** Measures 9-12. Trio: *p*, 4/2. Secondo: *f*, 4/2. Pedal points are marked with 'Ped.' and asterisks.
- System 4:** Measures 13-16. Trio: *mf* (mezzo-forte), 4/2. Secondo: *cres.* (crescendo), 4/2. Pedal points are marked with 'Ped.' and asterisks.
- System 5:** Measures 17-20. Trio: *mf*, 4/2. Secondo: *f*, 4/2. Pedal points are marked with 'Ped.' and asterisks.
- System 6:** Measures 21-24. Trio: *f*, 4/2. Secondo: *f*, 4/2. Pedal points are marked with 'Ped.' and asterisks.

Handwritten annotations include fingerings (1-5) and slurs for both parts. The score ends with a double bar line and repeat signs.

Primo.

7

Trio.

This musical score page contains two staves, labeled 'Trio.' and 'Primo.', with measures 1 through 10. The Trio staff is in treble clef with a key signature of one flat (B-flat). The Primo staff is in bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. The Trio part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often with fingerings (1-4) and slurs. The Primo part provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte). Pedal points are indicated with 'Ped.' and asterisks. A section marked '8.' begins in measure 8. The page number '7' is in the top right corner.

Musical score for piano, Second Movement. The score consists of six systems of two staves each. It features various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *cres.* Fingerings are indicated by numbers 1-5. Pedal markings (*Ped.*) and breath marks (asterisks) are present throughout. The key signature has one flat (B-flat).

1002 - 10

Primo.

9

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures, with dynamic markings *f* and *mf*. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation. The right hand continues with complex arpeggiated patterns, marked *mf* and *f*. The left hand maintains the eighth-note accompaniment. Pedal points are indicated with 'Ped.' and a star symbol.

Third system of musical notation. The right hand features a mix of chords and arpeggios, with dynamic markings *mf* and *f*. The left hand continues the accompaniment. Pedal points are indicated with 'Ped.' and a star symbol.

Fourth system of musical notation. The right hand has a series of chords and arpeggios, marked *f* and *mf*. The left hand continues the accompaniment. Pedal points are indicated with 'Ped.' and a star symbol.

Fifth system of musical notation. The right hand features a series of chords and arpeggios, marked *mf* and *f*. The left hand continues the accompaniment. Pedal points are indicated with 'Ped.' and a star symbol.

Sixth system of musical notation. The right hand has a series of chords and arpeggios, marked *f* and *f*. The left hand continues the accompaniment. Pedal points are indicated with 'Ped.' and a star symbol.

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece, showing a more complex texture with multiple voices or instruments. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a more active accompaniment with eighth and sixteenth notes. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece is in 4/4 time and G major. There are three measures marked 'Ped.' (pedal) in the bass staff, indicating where the sustain pedal should be used. The score includes various musical notations such as clefs, key signature, time signature, and dynamic markings like 'f' (forte) and 'p' (piano).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a time signature change to 3/4. The piano part includes a pedal point (Ped.) and a repeat sign.

1203-40

f sempre *cres. e accel.*

ff

Pod.

Primo.

11

sempre cresc. e accel.

THAT LITTLE GERMAN BAND

J. W. Boone.

Allegretto $\text{♩} = 92$.

The piano accompaniment is written for a grand piano in G major (one sharp) and 2/4 time. It consists of two systems of four measures each. The first system begins with a forte (f) dynamic. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with chords. Pedal points are indicated at the end of the first, second, and fourth measures of both systems. The second system concludes with a double bar line.

4. And high or low wher- . e'er I go, 'Tis whistled in my ear; I have

This section contains the vocal melody and its piano accompaniment. The vocal line is written in a single system with four measures, starting with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment is shown in a second system below the vocal line, featuring a bass line with chords and a piano (p) dynamic marking. Pedal points are indicated at the end of the first and fourth measures of the piano part.

1. On a street close by, in a building high, A co - zy place I rent. 'Tis a
 2. The Pi - co - losqueaks, the cor net shrieks, The bass drum falls in line, And
 3. I have caught the strain, it is in my brain, I hum it night and day, And to

4. tried my best I can - not rest, My head is feel - ing queer I

1. snug re - treat, it is furn - ish'd neat, And I should be con - tent; But
 2. then the flute with a root toot toot! They've got the tune down fine. The
 3. put it mild it does set me wild When e'er that tune they play 'Tis

Ped.

4. real - ly think I'll take to drink, Twill drive me to my tomb; My

1. near at hand, a Ger - man band Has late - ly hir'd a room, And
 2. trom - bone's blare, the rat - tling snare, The cym - bals then re - sume, And
 3. all I know they pound and blow It floats up to my room, That

*

4. dead march will be Um - fa - la - rum! Pil - lee - wil - lee - win - kum - boom!

1. all I hear is Um - fa - la - rum! Pil - lee - wil - lee - win - kum - boom!
 2. all join in on " " " " " " " " " "
 3. e - ver - last - ing " " " " " " " " " "

f

Ped. *

Ped. *

Ped. *

Chorus.

Wow . . . wow . . . wow! Ra . ta . ta . ta . zoom!

f Ped. ☆ Ped. ☆ Ped. ☆

Um . fa . la . rum um . fa . la . rum! Pil . lee . wil . lee . win . kum . boom!

f Ped. ☆ Ped. ☆ Ped. ☆

f Ped. ☆ Ped. ☆

f Ped. ☆ Ped. ☆ Ped. ☆

HAPPY BIRDLINGS.

3

Notes marked with an arrow must be struck from the wrist.

RONDO.

Moderato. ♩ = 126.

Carl Sidus Op. 217.

The musical score is written for piano and consists of 130 measures. It begins with a piano introduction (marked 'p') and a main melody. The score includes various musical notations such as fingerings, pedaling marks ('Ped.'), and dynamic markings ('p', 'f'). The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The key signature has two flats (B-flat major). The score is divided into sections, including a 'Scherzando' section. The final measure is marked '130 - 3'.

TRIO. *Giacoso.*

Musical score for Trio, *Giacoso*. The score is written for piano and bass, featuring various musical notations including dynamics, tempo markings, and fingerings.

The score is divided into six systems, each consisting of a piano (upper) staff and a bass (lower) staff. The key signature is one flat (B-flat), and the time signature is 3/4.

Dynamics and Tempo markings include:

- rit.* (ritardando)
- a tempo*
- mf* (mezzo-forte)
- cren.* (crescendo)

Pedal points are indicated by "Ped." with a star symbol. Fingerings are indicated by numbers 1-5 above or below notes.

The score includes various musical notations such as slurs, ties, and repeat signs. The final system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also performance instructions like 'Ped.' (pedal) and 'x' (cross) marked on the bass line. The score is divided into measures by bar lines, and some measures contain multiple notes beamed together.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are placed below the bass line to indicate when to use the sustain pedal. The piece concludes with a final cadence in the treble clef.

Scherzando.

Scherzando.

Ped. *

Ped. *

The musical score for 'The Rose Tree' is presented in a two-staff format (treble and bass clef). The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). A 'Ped.' (pedal) marking is present at the end of the piece. The score concludes with a double bar line and repeat signs.

STUDY XXIII.

Theme and Variations.
Choral in Four Part Harmony. (Old Hundred.)

THEME.

Slow.

Guillaume Franc, 1520-1570.

STUDY XXIV.

Here the part for the right hand offers two distinct features, the melody and the accompaniment.
The melody is to sound perfectly legato,

Example.

while the accompaniment is to be played staccato.

Example.

To do full justice to both the melody and accompaniment, that is to preserve their individuality, the pedal cannot be used until the fourth sixteenth of the second and fourth quarters of the measure is reached. The artistic employment of the pedal connects the melody perfectly legato, while the accompaniment remains staccato, as if played by instruments.

Example.

Violins.

Horn.

Cello.

VARIATION I.

Slow.

Pedal.

l.h.

STUDY XXV.

The figure for the right hand in this variation is the same as in the preceding, with this difference: the melody is above the accompaniment, being played entirely with the fifth finger. Hence, the same pedaling is given.

Notice that in Variation 1. the pedal could have been employed as follows, if the accompaniment were not to be played staccato:

But in this variation only the pedaling noted can be employed on account of the passing note in the bass foreign to the harmony. The bass figure here is a kind of obligato to the melody: it must be rendered staccato in imitation of the violoncello played pizzicato.

VARIATION II.

Slow.

First system of musical notation for Variation II. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The right hand plays a series of chords, each marked with a 'p' (piano) and a fermata. The left hand plays a continuous eighth-note accompaniment. Below the staff, a 'Pedal' line shows the pedal points for the first system.

Second system of musical notation for Variation II. It continues the piece with similar chordal textures in the right hand and eighth-note accompaniment in the left hand. The 'Pedal' line below indicates the timing of the pedal changes.

Third system of musical notation for Variation II. The musical structure remains consistent with the previous systems, featuring sustained chords in the right hand and a steady eighth-note pattern in the left hand. The 'Pedal' line is shown at the bottom.

Fourth system of musical notation for Variation II. This system concludes the variation with the same characteristic textures. The 'Pedal' line at the bottom shows the final pedal points.

First system of musical notation. The treble clef staff is in C major, 4/4 time, featuring a melody of eighth notes with a dynamic marking of *p*. The bass clef staff provides a harmonic accompaniment with chords and eighth notes, also marked *p*. Below the bass staff is a pedal line with a series of eighth notes, labeled "Pedal.".

Second system of musical notation. The treble clef staff continues the melody, with a key signature change to one sharp (F#) and a time signature change to 6/8. The bass clef staff continues the accompaniment. The pedal line continues with eighth notes, labeled "Pedal.".

Third system of musical notation. The treble clef staff continues the melody in C major, 4/4 time. The bass clef staff continues the accompaniment. The pedal line continues with eighth notes, labeled "Pedal.".

Fourth system of musical notation. The treble clef staff continues the melody, ending with a final chord. The bass clef staff continues the accompaniment. The pedal line continues with eighth notes, labeled "Pedal.".

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